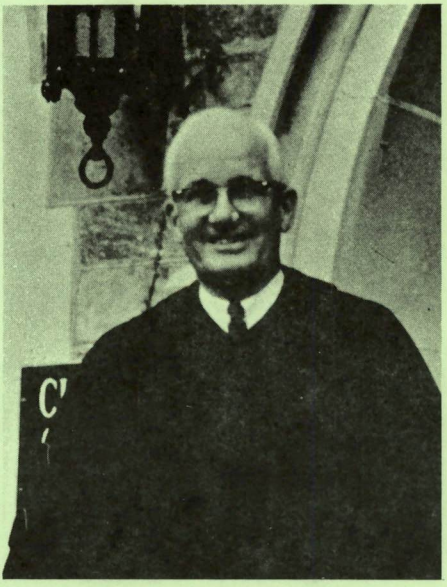
Sacred Dance Guild Journal



volume 29 number 3 Spring 1987

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The **JOURNAL** is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement •

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

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Individual subscriptions to the **JOURNAL** are available for $12. Membership to the Sacred Dance Guild is also available for the following rates: Regular (U.S. and Canada) - $18 for one year, $33 for two years; Student or Senior - $12 for one year; International - $20 for one year, $37 for two years; Group - $50; Sponsor - $60; Life - $400. Membership includes the **JOURNAL** published three times a year; **RESOURCES IN SACRED DANCE-An Annotated Bibliography** (1986) available separately for $6; Calendar of Events (published quarterly); annual Membership Directory; membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography, or membership order to the Headquarters Address: 411 W. Lemon St., Lancaster, PA 17603. •

Journal President's Message

A whole is as good as its parts. This time, I'm referring to the whole body of the Sacred Dance Guild strengthened by the moving parts of its chapters — on whom this issue is focused.

Most organizations with wide geographic diversity such as ours BEGIN WITH THE "moving parts" and THEN become consolidated under one umbrella, and in some cases, lose their identity in the process. The reverse, however, has occurred within the Guild — thereby strengthening the whole network and organization.

Since Editor Toni' Intravaia has returned to gathering materials, printing, publishing, and mailing this Spring issue, I am at present unfamiliar with its specific contents. However, it seems appropriate in this time of mourning the death of Guild founding father Robert A. Storer (Mass.) that we celebrate Guild growth and strength by focusing on its members and particularly on those "ministers of dance" who have led regional groups into the formation of chapters.

At present, the Guild has eight chapters and thirty-one regions. The concept of chapters and regions was initiated by past president Doug Adams, whose foresight in sculpting area representation within the Guild has built an internal system for personal communication, sacred dance support, and a means for leadership to continue a more rewarding enrichment of faith through movement and dance.

The national organization encourages chapters by: (1) offering a $6 rebate per member for operations and workshops; (2) creating Guidelines for facilitating workshops; (3) initiating the sharing of printed programs, workshop flyers, and newsletters of other chapters; (4) publishing Chapter News in the JOURNAL: (5) making available scholarship money for Festival participants; (6) providing a support team, a sounding board, and resources with a national focus.

The chapters, in addition, give opportunities to its members by: (1) providing management positions to lead the chapter's workings and activities; (2) hiring leaders for and facilitating sacred dance news and opportunities; (4) building more and stronger members through a supportive network; (5) providing chapter-funded scholarships to annual Festival.

The goals of both the entire Guild and its chapters are to enrich, encourage, educate, and share. Festival '87 feeds the need for members and others reaching for these goals.

Plaudits to each of you for your role in chapter and Guild support, for you are the loyal angels who help keep sacred dance alive and well in the world.

With a grateful heart, Barrie

Barrie Gibby, President

Editorial

My job as editor has taken a change, as most of you know by now. The Fall and Winter issues of the Journal were not done here. I gathered the "foot" (12 inches) of material that came in and t hen typed the material. This was a first gleaning, so to speak. This then was sent to Barrie who did a second gleaning, had it typeset, did the layout and all the rest that went into the issues. This was not difficult but time-consuming; yet, as you well know, it was worth it. The two Journals look terrific. Barrie found out that it takes a lot of loving time. There is now, no way to have one person do all of the Journal when it is typeset, with ads, etc. So, my job as Editor will take on a different view. I will still receive all the material and do the first gleaning on the typewriter, and then an editorial staff will pick it up from there.

In addition I will do the Calendars which have proven to be valuable for dates are in one place readily visible.

It is great to report that I get copies of many of the newsletters from chapters and choirs that publish them, and they are getting better and better. As editor, do send me your news, either on paper or on tape. Make it short but be sure to put in that "something" that makes yours unique. This will make it not only laudable but also inspiring for other choirs as we spread the word of God through dance and will give ideas to refresh our movement worship approach. And, be sure, if you wish parts of your reports or articles in boldface or capitals, indicate this. (With this in mind, I wish to apologize to Janet Skidmore for emphasizing certain parts of her article "Response to Criteria for Christian Dance" that she had not made in her original manuscript.)

We will continue the loose inserts for your use in reporting to the Editor and to the Director of Regions and Chapters. New this time will be a Press Release information and form to be used to publicize events and make your community aware of Sacred Dance.

Toni' Intravaia
Editor

Deadines for the Journal: August 15, December 15 and March 15.

Deadlines for the Events Calendar: September 15, January 15, April 15

Articles of 500 words or less, dance activity, chapter/region/membership news, letters, and black and white photographs should be sent by deadline dates to: **Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.**

In this issue...

8 ***Inside Sacred Dance***
Feature articles on the formation and workings of Chapters

- **8 Beginnings of Northern California Chapter**
- **8 Jump for Joy, Southern California Chapter**
- **10 Rocky Mountain Chapter**
- **11 Where We Are: February 1987 - Seven Years Later, Southern New York**
- **12 Eastern Pennsylvania Chapter History**
- **13 Summary of the Upper South Chapter**

7 ***Festival '87: Dance for Social Change***

1 ***President's Message***

2 ***Editorial***

5 ***In Memoriam - Reverend Robert Arthur Storer***

6 ***Letters to the Editor***

16 ***Membership News***
Dancing in the '80s

18 ***Chapter News***

20 ***Memos From the Minutes***

22 ***Recommended Reading***

25 ***Sacred Dance Activity***

David Fullard

Leni Wylliams in the "Agnes Dei" section of Eleo Pomare's *Missa Luba*

In Memoriam

Photo of Rev. Storer on Cover

The Reverend Robert Arthur Storer, a founding member of the Sacred Dance Guild, Inc., died on March 9, 1987, at age 83, in Winchester, MA, after a long illness.

Born in Waltham, MA, he graduated from the University of Chicago in 1936, and from Meadville Theology School in 1937, at which time he was ordained as a Unitarian minister. He also received an honorary Doctor of Divinity degree from Tufts University in 1961.

As a young man, he studied dance with Ted Shawn at Jacob's Pillow, and from 1932 to 1936 was a professional actor with the St. James Stock Company in Boston.

In his ministries at Dorchester and Winchester, MA, he organized and trained Motion Choirs which regularly performed dance as a part of the worship service.

He first encountered religious dance at the University of Chicgo in 1934, when a group of theological students was directed by Erica Thimey in a modern dance version of the Nativity scene. He was so fascinated by this form of devotion in movement that he was inspired to write his thesis, "Dance as a Sacred Ritual" in 1936. This was the earliest work on the topic to be published in this country.

He was a vital member of the small group of professional and lay leaders in religion and dance who formed the Sacred Dance Guild in 1956.

Bob Storer will be fondly remembered and deeply missed by members of the Guild.

Virginia Huffine

Letters to the Editor

From **Martha Fairbank,** *Director of Regions and Chapters, Durham, North Carolina*

It is my hope that all Guild members (but particularly Regional Directors and Chapter Representatives) be alert to the planned presence of a Guild person to lead a workshop in their area, and latch onto them for a Guild-sponsored workshop, or even wangle the opportunity to co-sponsor the workshop that's already planned. And it is also my hope that those Guild members, who've been secured to do a workshop somewhere, would contact the Guild people in that area so they'll know about the workshop and can try to co-sponsor or to plan a Guild workshop the day before or the day after. This seems like good stewardship of our time and money and opportunities. It also gets the Guild name before the public more often.

Letter in answer to **Martha Fairbank's** *letter in the Fall Journal from* **Joy Sanders,** *So. Calif. Chapter, Simi Valley, CA 93065:*

. . . I saw your letter to the editor and wanted to offer my experience in the area. I use dance as a healing. For many years for myself without even knowing that was what was happening. And now I, as a movement specialist (undegreed dance therapist) use dance as a way to help people get in touch with their inner sense of who they are and thus enable them to ignite the light that we each have in us. It also enables me to become more whole in the process. I have found that as we pray to heal others, we are too. I have experienced that as I work with individual people and they start to dance out their dance of life their own inner vibrations change and then that passes out into the air to be picked up by others and as it goes out more positive things start to happen . . .

Dance is truly the universal language and as we move together, we also as a world will be able to be more trusting of one another, don't you think?

If you have some thoughts I would love to further correspond with you. Hope this has helped you to affirm that your thoughts are right on. It is great to communicate across the miles with someone who is of like thought . . .

From **Doris Robinson,** *Associate Professor, Russell Sage College, 140 New Scotland Avenue, Albany, New York 12208:*

I am in the process of compiling information for a directory of music and dance journals which the Peri Press has agreed to publish during the coming year. It is my belief that this directory would be a valuable reference source for the music world and for all kinds of libraries.

I am aiming for as complete coverage as is possible, and will include an entry for Sacred Dance Guild Journal even if I don't hear from you.

(Note from Editor: Material was sent!)

From **Christina Laurie,** *11 Clifton Rd., Wellesley Hills, MA 02181*

During the summer the Rev. Ellen Chahey and I will be collecting names of people in the Boston area who are interested in forming a SDG in Boston. Please send name, address, telephone number, and your dance experience (or curiosity) to Christina. (Telephone number evenings: 237-6466.)

EXECUTIVE BOARD MEETINGS
Open to all SDG members

Dates, times and places will be announced in the Summer Calendar

FESTIVAL '87

DANCE FOR SOCIAL CHANGE

Come to the Sacred Dance Guild Festival '87 at Sarah Lawrence College, June 24-28, and meet and greet sacred dancers from all over. If you haven't already sent in your registration, there is still time, but don't delay. If you can come for only part of the time, or wish to commute from off-campus, ask for the special fee schedule from the Registrar, Carolyn Moon, 21 Cedar Avenue, Rockville Centre, NY 11570. Some financial aid is available; ask for a Scholarship Application.

An outstanding faculty of artist-teachers will offer dancers and non-dancers a rich variety of movement experiences in workshops exploring the Festival theme, **Dance for Social Change.** Festival participants will have the opportunity to dance in interfaith services daily and the Closing Ceremony of worship on Sunday morning as well as to share their own dances — live or on video tape.

Highlights of FESTIVAL '87 are the evening concerts to be presented by **Dance Brigade,** the group from California whose dances deal with important social issues, and the **Marie Brooks Caribbean Dance Theatre,** a company of young people in traditional dances from Africa and the Caribbean. Also featured is a Faculty Dance Concert, and of course the Sacred Dance Guild Banquet/Annual Meeting on Wednesday, June 24.

Inside Sacred Dance

NORTHERN CALIFORNIA CHAPTER

by Bonnie Buckmann
President
9200 Franz Valley School Rd.
Colistoga, California 94515

The chapter had its birth in August of 1983 at the S.D.G. festival at P.S.R. From the beginning I have been its president. We have been through one complete board as some people have moved and others have had other commitments and didn't have the extra time. This chapter the first year was in the middle of the change in chapter constitution and for the first year received no payment from national.

We have had three workshops in three and a half years. So for the small amount of money we have, things are going very well.

The region of Northern California chapter is from Bakersfield north to the Oregon border. That is a large area with many people in rural sections. The cities have more things available so many of the dancers travel several miles to these workshops and meetings.

I feel this chapter has many talented people and the love and support that each one gives the other is the reason the Guild is so important to us.

At the present time we have a very hard working board. Again many miles are traveled as we come from four different parts of the area.

This past year our vice-president has been doing the newsletter. It is very helpful as the membership is made aware of the work of other groups and when they will be doing dance in worship. We have started a file on music, costume, etc. which is kept so it can be added to/and or used when needed.

I certainly feel that the Chapter formation has brought us together more as a family since we meet during the year and not just once a year at festivals or for a week at P.S.R. The members will have closer working and enrichment as the chapter grows. •

JUMP FOR JOY
SOUTHERN CALIFORNIA CHAPTER

Jeannine Bunyan
9639 Langdon Avenue
Sepulveda, California 91343

For several weeks, I have been studying the archives of our chapter to discover "Where we've been," in order to determine, "Where we're going." Through the years, an amazing number of dedicated people have given

countless hours to create the supportive network we now enjoy in our Sacred Dance Guild.

Today, while each of us is busily involved in furthering our own projects, we need to remember that we are "connected" in a Ministry possessing POWER beyond belief! If we just observe what is happening in society today, we will recognize that people are searching for fresh approaches to wholeness. Because "Dance is the universal language," we possess the power to knock down the barriers which have been built within oneself, among others, and between us and our Creator.

The greatest strength of Movement Ministry is that it assists each of us to receive inspiration into our personal experience. Each man, woman, youth, child — can find meaning according to one's own spiritual journey. Understanding movement is as varied as the people participating or observing. No longer must we struggle with differences in theology or semantics. We all move; therefore, we all find meaning in Movement Ministry.

One important contribution which Dance makes to our faith journey is to RELEASE JOY! When we watch children, we observe how naturally they express their excitement at happy times; they literally "Jump for Joy!" As adults, we seem to lose our ability to allow our enthusiasm to be physically expressed. Dance helps us recapture this freedom. Once again we will be free to "Clap hands O people of God."

It is my personal belief that God has prepared the ground in which WE MUST plant this seed of freedom. We are called into ministry as surely as any other pastor, priest, rabbi or guru. God has richly blessed us with creative talent and ability to lead others. God gives us the power to be a force for goodness in the world. As we share our gift, we help free people to express praise in new and uninhibited ways.

Yes, people are searching for release. Why do you think so many people are going in for physical fitness these days? Their conscious motivation may be for health, exercise, or to "build the body beautiful," but deeper yet, they are driven by the need to integrate mind, body, and spirit.

This is where our special call to Ministry must be committed! We are called to lead all people back to wholeness, particularly in our places of worship which have so long lost sight of the joyous contribution that Dance can make in our prayer and praise.

I believe that we will see a grand resurgence in creative approaches to worship as the religious community seeks to reach and invite newcomers into the faith. New generations require new methods. The challenge for us is to bring the best of the past into vital use in the present, with an ever watchful eye to fresh directions for the future. With help from all of our "connected Sacred Dancers sharing insights and experiences, I am confident that God will bless our work and we shall reap rich harvest to GOD'S GLORY. ●

ROCKY MOUNTAIN CHAPTER

Ann Blessin
762 Olive Street, Denver, Colorado

There are, indeed, many different members, but one body.
1 Corinthians 12:20

16 years ago, "many different members" got together and took a class, "Sacred Dance," from Connie Fisher. The class lasted 6 weeks and at its conclusion, a new "body" was created. The purpose of this newly formed "body," the Rocky Mountain Sacred Dance Guild, was to share the faith proclaimed in dance. They are achieving this purpose through the NURTURING of its members in the field of sacred dance; PROVIDING OPPORTUNITIES to share skills and ideas about dance, especially dance as a form of worship and spiritual expression; EDUCATING others toward a broader knowledge of our dance heritage and the unique contribution dance makes today; and SUPPORTING the purposes and activities of the national Sacred Dance Guild.

Since its inception, the Rocky Mountain Chapter has held yearly workshops providing exposure to national leaders in the field of sacred dance and also drawing from the multi-talented pool of resources within our own membership. Some of the artists who have shared their talents with us include Doug Adams, Judith Rock, Carolyn Deitering, Carla DeSola, Connie Fisher, Paul N. Fiorino, Forrest Coggen, Cynthia Hilgers, Letitia Williams, Marsha Talitimu, Donna Bauer and a host of others. These workshops have been very successful and have drawn participants not only from the Denver metro/front range area but also from the outlying regions to provide the necessary learning and support atmosphere needed for those who live in areas where exposure to sacred dance is limited.

Festivals are also held on a yearly basis where member choirs are invited to choreograph a dance based on a theme and share it with the chapter either in a dance worship service to which the public is invited or an intimate potluck gathering of members and their families.

A newsletter is published three times a year to keep members informed of national, regional, and local events and to share news of the member's choirs.

The Rocky Mountain Chapter hosted the National Sacred Dance Festival in 1980. The theme was "Expanding Our Sacred Dance Horizons from Bondage to Freedom," and the co-chairpersons were Ann Blessin and Doryann Duncan. This chapter will again host the Festival in 1988.

In 1984 Rocky Mountain Chapter established the Connie Fisher Endowment Fund, which makes it possible for Connie to offer a 2-hour graduate course entitled "Worship and Sacred Dance" during winter quarter at the Iliff School of Theology.

This year the Rocky Mountain Chapter offered something a little different for its membership. "Dance Ministry to Ourselves and Others,"

was a weekend held at the Julie Penrose Center in Colorado Springs. Ballet technique, mime, dance therapy, massage therapy, ethnic dance, all this was offered in a meditative atmosphere to nurture our spirits and our technique.

In April, we will present, "Dancing a Festival of Hymns, A workshop by Letitia Williams," at the Iliff School of Theology. Following movement preparation with Letitia, small groups will form to choreograph a hymn with Letitia offering help and critique. The hymns will be presented at the closing service. ●

SOUTHERN NEW YORK STATE CHAPTER WHERE WE ARE: FEBRUARY 1987 - SEVEN YEARS LATER

Carol Vassallo
14 Reeback Dr.
Val Halla, New York

Founded in the fall of 1980 at a time of great activity and interest on Long Island and the New York City environs, the major goals were to connect these pockets of activity in support; to provide resources for individuals and groups; to promote workshops at various locations in the southern part of the state for fellowship and the promotion of high quality dance in worship.

The chapter has sponsored workshops on Long Island and Western New York and successfully organized two tri-state mini-festivals at Graymoor. These programs were initiated with seed money from the Chapter and have all been self-supporting. The finances of the Chapter are sound with money for future workshops, scholarship assistance for national festival participation, and the publication of a calendar or newsletter to promote the networking within the region.

Presently, the leadership of the Southern New York Chapter together with key guild members in New Jersey and Connecticut comprise the nucleus of the National Festival Committee for June 1987. Additionally, the Smithtown group, Wesleyan Dancers, and Carolyn Moon of Rockville Centre have all taken on major responsibility for the success of this upcoming festival. Once again, the style of cooperative, shared leadership is guiding the chapter, and the guild, toward what promises to be a very exciting Festival this June.

What has not happened is the continued growth of the chapter through the networking of the region. Taking on responsibility for planning the National Festival over these last two years has absorbed the energy that might have gone into this area.

In June it will be time for the election of new officers. We need people with a substantial amount of time to commit to chapter expansion as well as helping local groups to plan workshops at various locations in our region. It would be desirable to develop a regular mailing —— at least a calendar 3-4 times a year — to keep members informed and in touch with the wealth of resources available to people in the New York area. ●

EASTERN PENNSYLVANIA CHAPTER HISTORY

Ellen Roberts Young and Terre Sychterz
Rd #4, Box 4386
Fleetwood, Pennsylvania

The Eastern Pennsylvania Chapter grew out of a region energetically led by Alice Rader. When she gathered interest of enough people for a Chapter, our period of birthing and by-laws writing was led by Ruth Anne Rude. On April 7, 1979 we held our first official meeting, at which Ruth Anne announced that we would "have full legal status" as a Chapter as of July 1, 1979. The meeting was held during the lunch break of a workshop led by Dorothy Johnson, in Allentown. We elected new officers: Betsy Ball, Chairman, Binnie Ritchie Holum, Vice-Chairman, Ellen Roberts Young, Secretary, and Marion Roy, Treasurer.

At this time Ruth Anne Rude identified fifteen groups and/or leaders active in our area. Nine of these have continued active to this day. Several new ones have developed. Similarly, our membership, while it has fluctuated between a high of forty-five and a low of thirty, is grounded in a consistently active core group of long term supporters.

In 1979, Chapters were a new idea to the Guild, and each Chapter wrote its own by-laws. Our source of income according to our by-laws was 40 percent of dues paid to the Guild by our members. We received rebates from dues as they came in to the Treasurer. In 1980 the Guild created a Chapter Charter which voided this arrangement. There was supposed to be a period of transition to a new form of support, but in fact the Chapters were left without regular income from 1982 to 1984, when the new rebate system was created by the Guild. This was a period of poor communication between Chapter and "National." Fortunately, our Chapter had income from successful workshops from which we could pay our expenses.

Our second Annual Meeting was held in Kutztown September 20, 1980. At this time Nancy Lounsbury replaced Binnie Ritchie Holum as Vice-Chairman. The workshops given each September by the Symbolic Movement Choir in Kutztown have been one of the mainstays of our program. Since 1981 these workshops have been in clowning, which is an interest of many of our members.

Other workshop highlights in our area, 1979-1985:
Robert Yohn, Lancaster, November, 1979.
Binnie Ritchie Holum, contact improvisation, Bryn Mawr, May, 1981.
Carol Vassallo, Allentown, April, 1982.
Judith Rock, Allentown, April, 1983.
C/M/P/D Conference, Lancaster, July, 1983.
Carla deSola, Allentown, June, 1984.
Dorothy Johnson, Lancaster, October, 1984.
National SDG Festival, Lancaster, June, 1985.
Dance Injury Conference, E. Stroudsburg, October, 1985.

The C/M/P/D and Dance Injury conferences were supported monetarily by our chapter as well as by people-power. This opportunity to increase awareness of our Chapter was a bonus to the advantages of having these conferences so close at hand so that many of us could attend.

As seen from our Chapter's History we survive and continue to grow for four reasons.

One, we have a strong core group who from the birth of the Chapter saw a larger picture and continue to strive for it. They are the people who support the new members as well as the local and national leadership.

Second, many of these core people have or are willingly serving in leadership positions at the local and/or national level. A plus for our Chapter is having the present leadership of the SDG located in our area and so many of our Chapter members holding leadership positions on this level. This will certainly benefit our Chapter in the future.

Third, the number of workshops we have sponsored under energetic and enthusiastic SDG leaders as well as our own Chapter members and their many and varied gifts.

Fourth, constant membership and constant recruiting for new members keeps our Chapter stable and fresh.

All of these elements help to nurture our Chapter but most importantly it is the individual members, their love of dance and desire to share their faith-filled beliefs in and through movement. ●

SUMMARY OF THE UPPER SOUTH CHAPTER

Dorothy Johnson, Chapter President
1110 Fairview Avenue, Frederick

In the early summer of 1975 I attended National Sacred Dance Guild Conference at Kirkridge, PA. Although I had become a member of the Guild in the 50s I had attended few of the conferences. At the Board meeting during that event I was asked to serve as Regional Director for a 5 state area: MD, DE, District of Columbia, Virginia, West Virginia and North Carolina. I was pleased to have the opportunity to serve an organization which had been so important to me. The Leader for our first workshop was Erika Thimey. During the 8 year period as a Region, we had 17 official

events and were led by 15 different people. There was a great variety of topics and approaches. This was a period of personal and spiritual growth as well as a time of exciting outreach. Under the leadership of Susan Cole, leaders were assigned to the District of Columbia, Virginia and North Carolina, thus reducing the size of the region. The Upper South Chapter was established in June 1985. There has always been a small support group and it is very important to have achieved chapter status. We are developing a satellite concept i.e. — identifying strong leadership and facilitating participation in key metropolitan areas of our 3 state chapter: Baltimore, Bethesda-Rockville, Frederick, Wilmington, DE and West Virginia. We are off to a good start and are very pleased with the leadership and inspiration provided by Diana Turner-Forte in Baltimore. Her work will provide a model for other satellites. Diana moved to Ohio in February '87 but had established a strong interest group. Leadership must be provided for all but Frederick. The Upper South officers are preparing written job description/guidelines for satellite leaders.

Based on my experience as Regional Director, serving on National Board in two capacities and working in other organizations, I am convinced that the success of a large organization is enhanced by the vitality, creativity and leadership on a local level. For many people the local group must meet their needs for organizational fellowship, education, up-dating and encouragement.

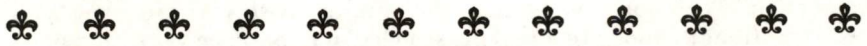
Local leadership must address the interests and needs of members and non-members. Careful records should be kept regarding workshop locations and themes. To date ('86-'87) we have used 10 different sites, located in 3 different states and the District of Columbia for Region/Chapter sponsored events. Leadership should be willing to help individuals by correspondence or personal visits.

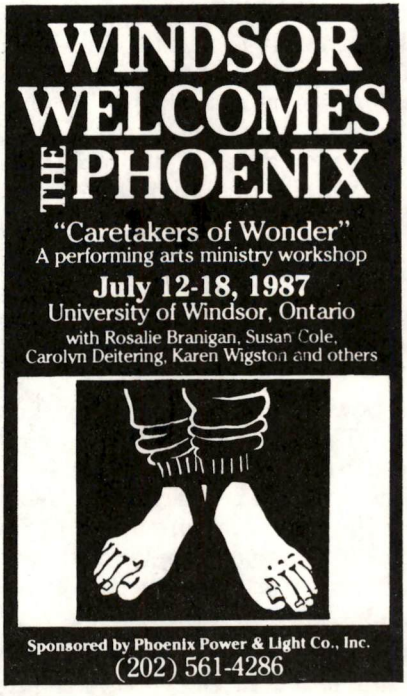
The foci for our workshops have been varied. The following themes/concerns have been used: choreography including a variety of approaches and motivations, experiences in congregational movement, art as inspiration for choreography, dancing Christmas Carols, dance and prayer, Israeli folk dance and the implications for liturgical dance, development of dance phrases/studies into presentations for the worship service, historical overview of liturgical dance, appropriate use of props, costuming, working with children, incorporating techniques from drama into our choreograhy, improving our communication through movement, ACTS-adoration, confession, thanksgiving and supplication, focus upon seasonal concerns, combination of technique, improvisation and problem solving, celebration of services of praise and dance offerings, theological and scriptural concerns and motivations, signing applied to liturgical dance, the creative process, experiencing/comparing different accompaniments for the same piece (ex: varied settings for the Lord's Prayer or Psalm 23) — and many others.

It is important for workshops to meet the variety needs and interests of the participants. They should be encouraged to be open to new ideas, new movements and different approaches. Each person should return to their worship site/workplace with a new enthusiasm, having been inspired, challenged and renewed for the task ahead.

Several approaches have been tried in our workshops: separation of skill levels in the working groups and providing assisting leadership for beginners and providing separate, shorter workshops for children and young people. The highlight of the workshop is the concluding worship service which incorporates pieces which have developed during the day plus those which have been offered in advance by mail. Wherever possible, clergy conduct the service which is developed by the officers and leader. We have been blessed by the abilities of several clergy-dancers. Often this service includes an Agape celebration with group improvisation to praise music at the very end. We have been inspired and deeply touched as we worship and share together at the end of a full, challenging day.

As we enlarge the scope of chapter activities, increase the number of different sites and have a larger mailing-label list, we must refine our management skills. We need to evaluate our marketing image; our print, our publicity, and above all, give much attention to the participants. We should volunteer our abilities in our communities. I am very grateful for lessons learned while V.P. for 2 years with Barrie and the Board. A personal goal of mine is to go to each of our satellites to assist in dreaming, planning and implementation. I am energized by this type of work and know that the personal attention is extremely important. I am grateful to chapter officers who share this concern for nurturing and outreach. We look forward to the joy and accomplishments of serving God as we work for the Upper South Chapter in the years ahead. ●





Membership News

by Margaret Taylor

(Margaret is one of the founders of the Sacred Dance Guild, Fresno, California)

DANCING IN THE 80s

DANCE FOR SOCIAL CHANGE! What a dynamic emphasis has been chosen for Sacred Dance Guild '87! How excited I am to know that the Guild is encouraging its members to dance strong dance of social concern. This is a most important matter in these critical times. Of course we will continue our devotional dances, but we need to balance them with dances of social content.

Now at 78, in my 57th year of sacred dancing, I am centering on this aspect of social concern and spiritual power by using simple dances for participation by persons of all ages in our churches. I tend to use certain hymns for background as I work with children and adults.

Children relish dramatic action — so I lead workshops for Religious Education teachers of various denominations. Why have we tended to sprinkle the children with verbal spray, when they need total experiential immersion? Why don't we nourish the children with ways to grow with resilient strength and with awareness of God's enabling power within us as we meet difficult and confusing times?

"This is My Father's World" illustrates my approach. After the first stanza that allows free movement for expressing the awareness of the wonders of God's creation, we move to the next stanza (with some words adapted by Ruth Duck and myself): Our God has made this world. / O, let us ne'er forget / That tho' the wrong seems oft so strong / God is the Ruler Yet. / Our God has made this world. / In the dark times help us grow. / Look up and sing, let the heavens ring, / God's power is with us now.

The content in this stanza provides spaces to pause to express distortion, (the pressure of evil and fears) and then a time to express the surmounting of the pressures by affirming action. We need to offer ways to live with resilience and we need clues to surviving "whatever" because of God's available strengthening power.

The spiritual "Go Down Moses" provides a background for dramatic dance for social change. The repetition in the spiritual allows time for the children to experience discouragement linked with searching hope. Here is a composite of global history being re-enacted: the Hebrew slaves in Egypt; the black slaves in the USA; the African natives in South Africa; in fact, any persons who suffer from prejudice and injustice. Children and adults need to feel the agony in every prt of their being as they dance for social change.

Even tho' I could be a great-grandmother, I find it easy to encourage children to dive into dramatic dances evolving from their own genuine

movements. I enjoy seeing the children becoming more aware and I encourage them enthusiastically in the basic communicative art of dramatic dance. Religion is a way of meeting life and children meet many more problems earlier in life than I did as a child. Our religious education must not be a glaze of conventional words; it must deal with dynamic issues of social concerns.

World friendship and peace can be danced to the hymn, "In Christ There is No East or West" by people 9 to 90. (You see I am allowing some more years for me to keep on dancing!) In a folk dance style everyone joins in a "grand chain" of greeting. Later there can be the design of "weave the basket" when drawn together during the line "surely kin to me." I must admit that I have adapted some of the original words in order to widen our caring for people of all faiths, so one of the stanzas is danced to this inclusive concept: Join hands, then, people of all faiths / Whate'er your race may be, / All children of the Living God / Are surely kin to me.

The Eagle and the Dragon and the Bear," a contemporary folk song by Jim Manley, (cassette & music thru J.M., 2620 Huntington Dr., San Marino, CA 91108 - Manley is a U.C.C. minister) dramatizes the rivalry between the U.S.A., China and Russia. It can be danced by three stupid, awkward buffoons who knock into each other, choose partners, step on each other's toes, etc.; then change partners. To a rollicking refrain this song is welcomed by our youth and men who like to clown around with absurd actions. Here is the last stanza: The Dragon hissed, the Eagle screamed, the Bear let our a roar / And each one cried, "The other side is forcing me to war!" / They raised their paws and bared their claws and blew their firey breath / And in the name of peace they led us in the dance of death.

This dramatic dance was shared in Fresno on March 29 at the gathering of our Central California Sacred Dancers. It is invigorating to dance out the absurd craziness in some of our tense situations.

Since these crucial times demand wisdom and courage for each one of us, I usually include parts of Fosdick's hymn, "God of Grace and God of Glory" in every presentation, workshop or "devotion-in-motion" time at retreats where I am leader. I have everyone move to the moods whether they are seated or on their feet. This great hymn has the refrain: "Grant us wisdom, grant us courage / For the living of these days, for the living of these days."

One stanza centers on the battering of evil that we experience, followed by release from being bound by fears. Another stanza deals with the need to be saved from "weak resignation to the evils we deplore" and then shifts to the challenge to explore new ways for social change. How sad it is that so many hymns are sung blandly and blankly; but how exciting when we move through the strong contrasts of moods with our whole being, body, mind and spirit. The hymn (words and suggestions in *Hymns in Action* by Taylor) with its message becomes a part of us and God's presence is made real to us.

My work today may seem too simple in the eyes of young dancers, but it is a field that is my priority and where I find response from people of all ages. Each sacred dancer should dance his/her genuine way to express his/her

spiritual search and awareness of God's presence. Not all dances need to be about social matters, but my appeal is that each one should keep exploring new ways to communicate (1) the needs, agonies, fears, hostilities of present day living and (2) the hope, vision, reconciliation and faith in the midst of our lives.

Modern dance has a tradition of dancing for social change. When I studied in the Mary Wigman school in Berlin in 1931, her emphasis was on strong movements and the dances dealt with working people and social problems.

In the 1940s Kurt Joos' "Green Table" was a tremendously moving statement against war — the way it was started by old men around a table, and then the agony of the young men going to war and returning.

Charles Weidman's "Inquest" in the late '40s dealt with the plight of a poor shoemaker and his family. It was a strong plea for social change.

Now, after 40 years, these dances stand out stark and clear in my memory. They are of lasting value. I regret that present day professional dances seem to have such weak content or none at all.

Sacred Dancers have a special trust now to carry on their devotional emphasis, and also to contribute dances of meaningful social-spiritual content: dances which clarify social needs and reconciliation along with spiritual power that undergird our human existence. May Festival '87 bring many new ideas to be explored and then shared among all our members in these years ahead. So, you see, even though my dancing ability recedes in these later years, I certainly can continue to be a cheerleader for more power and vision, dear Sacred Dancers, in this meaningful art. •

Chapter News

COLORADO — (Rocky Mountain)

From the Rocky Mountain Sacred Dance Guild, **Ann Blessin:** On April 11 the RMSG had a workshop with Letitia Williams "Dancing a Festival of Hymns."

Ann Marie blessin reports: Dance Ministry to Ourselves and Others workshop held January 30, 31 and February 1st at the Julie Penrose Center in Colorado Springs with Paul N. Fiorino, Marianne Gaynor, IHM, Sr. Paula Nettleton, OSB, Ann M. Blessin, Marsha Talitumu, Donna Bauer and Cynthia Hilgers.

ILLINOIS — (Lakeshore)

From **Janet Skidmore,** Lakeshore Chapter President: Spring Workshop was held at St. Joseph's Church, Libertyville with Patricia Sherer and Diane Tucker as leaders.

MARYLAND — (Upper South)

Dorothy Johnson reports: Erika Thimey led a Liturgical Dance Workshop at Oakland Presbyterial Church in Laurel on March 29 with the

focus on The Creative Process: Sensitivity, searching for new ways of expression, space awareness, adaptation and other pertinent topics.

Linda Reed reports: On March 21 Linda Reed and Dorothy Johnson led the Worship Dance Workshop for Children and Their Leaders at the Wesley Chapel United Methodist Church, Frederick with the focus on Improvising and Movement Studies based on Holy Scripture, hymns, and contemporary Christian music.

PENNSYLVANIA — (Eastern Pennsylvania)

Terre Sychterz: In February Alice Rader joined the Church Women United in dance and the St. Catharine of Siena Youth Dance Choir from Reading participated in the Opening Liturgy of Catholic School Week. In March the St. Mark's Dancers presented a dance meditation for Ash Wednesday at St. Mark's Episcopal Church and The Incarnate Prayer Workshop combined meditation and simple dances at St. Margaret's House in Germantown, and Susan Block presented a worship dance with 4th, 6th and Kindergarteners at Wallingford Presbyterian Church, and on March 28 the Eastern PA Chapter held its second Sharing Workshop at Peace Lutheran Church, Perkasie. Helen Poust and her committee coordinated the day. All shared dance. •

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
One-eighth (⅛) or business card	$ 40.00

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Full page inside cover	$500.00
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CLASSIFIED Ads and Personals

1—10 words	$ 5.00
10—20 words	$ 8.00
20—30 words	$13.00
30—40 words	$17.00

Memos From The Minutes
Memos From The Minutes
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More Members

On April 23 the Guild had 646 members. The Membership Renewal Letters for 1987-88 are in the mail. As new members join the Guild, they will be sent forms to fill out and return for Skills Bank and Leadership information. These forms have been invaluable resources for the Board when persons with particular talents or interests have been needed for specific jobs.

Festival '87

Over 3,000 Festival '87 brochures were mailed early in March. Publicity has been sent to national magazines including those with whom we have collegial/reciprocal status. Appropriate information is being sent to registrants and faculty. Information on transportation from arrival points to Bronxville is available from the Registrar. Festival tee shirts will be available. The Annual Meeting/Banquet will be Wednesday evening, June 24, preceded by a reception at 6:00 p.m.

National Scholarship Committee

The President has named Marsha Montgomery (FL), Chairman of the committee to evaluate applications and to award scholarships for Festival '87. Jo Petteway and Connie Patterson (also FL) are committee members.

Liability Insurance Costs

The Board gave the President authority to write, if necessary, to Festival '87 registrants asking them to make a free-will donation to help defray the cost of liability insurance, estimated to be about $1,000. This became necessary when Sarah Lawrence College could not include the Festival in their insurance. New York law requires the Guild to provide liability insurance.

Future Festivals

Festival '88, the Guild's thirtieth year, will be at Loretto Heights College, Denver, Colorado. Discussion of future Festivals emphasized geographical diversity so that over a period of five years, the Festivals will be in the East, Mid-west, West, and possibly the South to enable the most members the opportunity to attend.

Nominating Committee

Betty Bateman (OR) is Chairman of the Nominating Committee. The President has appointed Dorothy Johnson (MD) to a two-year term and Jeannine Bunyan (CA) to a three-year term.

Guild Tax Status

The Treasurer, Recording Secretary and former Financial Advisor Jary Yoos have been doing abundant research to understand the rules and regulations under which the Guild operates as a Federal Tax Exempt Non-profit Organization. This research includes learning about individual State Sales Tax exemptions and State Income Tax exemptions. Pertinent information will be passed on to Chapter presidents and treasurers where necessary.

An income statement and balance sheet from each Chapter Treasurer must be received by the National Treasurer as part of the Annual Report. All financial activity of the whole Guild must be shown in the National Treasurer's final report.

Mailing List Policy

As a result of requests for the list of our members' names and addresses, the Board agreed to ask the members on the Annual Membership Renewal Form if he or she is willing to have his/her name released. The Guild will carefully evaluate the opportunities offered to the members before releasing the names of those who have given permission.

Evaluation of Members' Qualifications for Performance, Workshop Leadership

The Guild receives requests for recommendations of members to give performances, lead workshops, etc. As a "non-judgmental organization," the Guild is happy to list in the *Directory* those who feel they wish to offer their services in sacred dance, however, the Board does not feel it should recommend specific persons. The Board will respond to inquiries by suggesting the inquirer write directly to the person(s) under consideration asking for references of their work. Evaluations/decisions can be based on those references.

Resources in Sacred Dance

Twenty-six copies of the bibliography have been sold since January through the Resource Director. Members are asked to encourage their churches and community libraries to purchase a copy.

Publicity

Members are asked to send national Publicity Director Cynthia Sautter (MN), the names of arts organizations (with contact person's address) that should receive information about the Sacred Dance Guild.

The Board has begun to research sources of money to support specific SDG activities. •

Kay Troxell,
Recording Secretary

Recommended Reading

GROSS, J.D., THE PARSON ON DANCING, NY, Dance Horizons.

Reviewed by Keri Sutter.

Well, we just thought there was nothing written about sacred dance before Oesterly! This little book (I read it in an hour and a half) was originally published in 1879 and, surprisingly enough, does a fair job of supporting sacred dance. "... from the ... explicit terms of the hundred and forty-ninth and the hundred and fiftieth Psalms, we may reasonably maintain that dancing was expressly commanded by the Lord ... " (p. 63) Obvious to us, perhaps, but didn't we all think that no one paid attention to those passages 100 years ago? Parts of this book are unbearably quaint, to use a polite word. The Rev. Gross solemnly states, "The fact that we dance, does not make us barbarians simply because barbarians too dance, ... for we differ materially from them in this, that our rhythms and impassioned intonations in the practice of the saltatory art, are more exact and expressive than is the case with the manner in which they perform the dance..." (pp. 24-25). He does rather go on about the "savage Bushman, the stupid Malayan" ... well, you get the picture. After these ridiculous statements about the savages, Gross makes some fairly rational comments about Greek and Roman dance, and then dives into Jewish dance. Gross always attempts to prove that dance as a whole is not forbidden by God, and makes some interesting extrapolations about the dances supposedly done around the Golden Calf (Exodus 32, and I'd look it up in several versions — this is one chapter that's been translated all kinds of different ways) to support his thesis. I wonder how many of today's oversimplifications about sacred dance can be traced back to this little book. It's a fun book to read, but I wish Gross had left us a complete bibliography of his sources.

THE DANCERS HANDBOOK - Andrea Wheatley Liberty Publications, Christchurch, New Zealand, 1984, 53 pp. Price: $6.75, postage and handling $1.00

Reviewed by Mary Jones, in *Leaping*, November, December 1986, Australia

This is a comprehensive, tightly packed little book of biblical teaching and practical instruction for spontaneous dance. It is of particular interest for those in Pentecostal and charismatic churches where there may be freedom to dance spontaneously as led by the Spirit at various times during the worship. However, it will be helpful to anyone who wants a deeper understanding of dance ministry and how to move in the areas of praise, worship, spiritual warfare and prophesy in dance.

STEPS OF FAITH - Geoffrey and Judish Stevenson Kingsway, Publications, Eastborne, England, 1984. 222 pp Illus., Price $7.30, postage and handling $1.00. Reviewed by Mary Jones in *Leaping*, November, December 1986, Australia. This is a unique book by husband and wife with Geoffrey writing the mime section from one end of the book and Judith the

dance half starting at the other end. One cover shows dance, the other, mime.

This is one of the best introductions I have read on the subject. It is written clearly, simply and the explanations make the whole subject come alive and understandable. Judith covers the whole question of what dance is and its challenge to Christians. She then looks at the church's attitude to dance and why we don't dance. This is followed by some insights and step-by-step directions as to how to use dance in prayer and worship as an individual in your own home. The last few chapters look at congregational dance and how to start a dance ministry group in a church.

Geoffrey looks at what mime is and its place in the church, following this with many practical ways of developing technique in mime, character and illusions. There is plenty of material to try and also suggestions about creating your own work.

In the centre of the book is a section of limbering up exercises for both mime artists and dancers. Geoffrey and Judith are members of St. Michael's Le Belfrey in York where the evangelist and leader in renewal, David Watson, was minister for some time. They are experienced in using dance and mime in worship and evangelism.

THE PARISH VIDEO LIBRARY SERIES ONE AND SERIES TWO, Hallel Communications, Sparkill, New York 10976, Series 1,2,3,4,5 and 6 $100.00 plus $5.00 for postage and handling; Series 7,8,9 and 10 $80.00 plus $3.00 for postage and handling.

Series 1 through 6 includes Peace, Spirituality, Hunger, Commitment, Justice and Celebration. Series 7 through 10 includes Liturgical Dance with Carolyn Dietering presenting varying styles of liturgical dance, Pantomime with David Hartle acting out the themes of appreciation for the gift of family and God's mercy and forgiveness, and the freedom of being real; Music Video and Puppetry with Sister Adelaid Ortegel telling the story of creation with mime, music and an array of delightful marionettes.

THE RESOURCE CENTER FOR WOMEN AND MINISTRY IN THE SOUTH, is a non-profit tax-exempt organization that has offered support to women in ministry and ministries for women since 1977. Its conferences, newsletters, and resources currently focus on women's roles in religious institutions, economic justice, and feminist spirituality. The center now offers a **catalog of books and music tapes** that are a unique collection of materials on women, religions, and the South, and that are difficult to find elsewhere. Included are feminist approaches to Hebrew and Christian scriptures by Phyllis Trible and Elizabeth Schussler Fiorenza, theology based on women's experience of the holy by Rosemary Radford Ruether, ancient women's myths and secrets as they are incorporated into rituals by Starhawk, etc. For more information contact the Resource Center for Women and Ministry in the South, Inc., Jeanette Stokes, Director; P.O. Box 1365, Greensboro, North Carolina, 27402; phone 919-272-0844.

Sacred Dance Guild

FESTIVAL 87

Dance for Social Change

God has showed you what is good and what does our God require of you, but to do justice, love mercy, and walk humbly with our God. Micah 6:8

June 24-28, 1987

SARAH LAWRENCE COLLEGE

Bronxville, New York (20 miles north of New York City)

Sacred Dance Activity

CALIFORNIA –

Dan Johnson reports: 25 people participated in the Central California Sacred Dance Ensemble on March 29. The new The Sun Dancers presents a vision: "Our choreography is based on those themes and archetypes that celebrate humankind's natural quest for the highest order in all aspects of life. Our choreography opens the reflective doors of the hearts of our audiences and heals their minds and spirits. We consider our work to be innovative because it is eclectic in form and transformative in purpose." The Body and Soul Company, The Hilmar Covenant Praise Group, The PSR Community Dancers all had spring concerts and worship services.

*

Center for the Dances of Universal Peace: The Dances are a form of movement reeducation and spiritual folk dance which use music and sacred phrases from many world traditions to promote peace and integration within individuals and groups. The Dances were originally the creation of the Sufi Murshid (teacher) Samuel L. Lewis and inspired by his teacher Hazrate Inayat Kahn, as well as American dance pioneer Ruth St. Denis. On May 17-23 at LaSalle Lakeside Manor, Plano, Illinois was held a weeklong art, dance and movement retreat. On May 29-31, Hilltop Retreat Center, Spring Green, Wisconsin was held another retreat for men from the Center.

From **Margaret Taylor Doane:** Margaret will be teaching two courses at PSR "Dancing Social Concerns with Youth and Adults" and "Children Dancing Social Concerns."

Bonnie Dawn Eddy reports: She is at P.S.R. to receive a certificate of theological studies and has been dancing with the Community Dancers with the highlight of dancing for a Catholic Ordination Service in Oakland.

*

Margaret Taylor Doane reports: The Morning Star Ensemble with Bunny Oliver leading presented a sacred dance once a month for Worship Service at the First Congregational Church in Fresno and also sponsors gathering of various church dance choirs in the San Joachin valley. Margaret has led workshops for two years for the Lutheran Church School workers in the extended area of Fresno and the surrounding towns and at PSR. And, she presents occasional talks on "Worship Thru Symbolic Movement" for clubs and churches.

FLORIDA –

Jo Petteway reports: Sacred Dance Festival May 3 at the First United Methodist Church, Orlando. Participants included the Aloma United Methodist Church, Broadway United Methodist Church, Community Dance Theatre, Kissimmee First United Methodist Church, Orlando First United Methodist Church, Sanlando United Methodist Church, Trancendance, Winter Park Presbyterian Church, Winter Park First

United Methodist Church. The Festival was to support the work of the Sacred Dance Fellowship of Central Florida. The fellowship was organized as an outgrowth of this annual sacred dance concert which began in 1983. Churches in the area, which were enriching the worship experience by incorporating dance in their own worship services, come together in a Festival each spring. Over 75 dancers from the churches participated. The compositions are tied together with scripture readings to create a worshipful experience rather than that of a recital.

IDAHO —

Bonnie Parr Philipson reports: She is directing in Idaho Falls a performing group that meets at St. Paul's United Methodist Church.

NEW JERSEY —

From **Nancy Brock:** On Feb. 22 Colley Ballou danced in a service at the Glen Ridge Congregational Church. Besides dancing the processional and anthem she led the congregation in the Doxology.

NEW MEXICO —

Keri Sutter reports: Jewish Music and Dance held Sunday, May 3 at St. Andrew Presbyterian Church in Albuquerque, with Sharon Prewitt, director. The Surgite Sacred Dance Company appeared in January, February, March and April in concerts and worship services.

NEW YORK —

Joann Flannigan reports: The Omega Liturgical Dance Company presented Dances/Meditations on April 16 for Thursday of Holy Week at The Cathedral Church of St. John the Divine, with the premiere of **Sojourner** — ". . . A black woman made steel by the searing, white heat of slavery, made compassion by the tempering fire of God's love." (Joyce Hollyday) and **Excerpts from The Passion According to Mary** and Chants with movement participation included SDG dancers Carla DeSola, Director, Colley Ballou, Allan Tuny, Denise Ramp, Marilyn Dalcette, and Joann Flannigan.

Ellen Smylie reports: The Wesleyan Dancers of Long Island presented a Lenten Service "We Can Be Peacemakers" at Rockville Centre, East Setaudet and East Meadow and on Good Friday at Broadlawn Nursing Home in Amityville.

NORTH CAROLINA—

Vira Klawe of Hendersonville Dancers of Faith reports: Transplanted group from Long Island, NY "Dancers of Faith," now in Carolina. For the first time in this area Church Women United included dance in their formal agenda for the meeting. Led a Christmas Carol and a youth workshop for an Episcopal retreat near Boone.

Vira Klawe, Director Hendersonville Dancers of Faith: Vira trained primary school girls in a Catholic School for Ascension Day; also Vira choreographed the Handel "Thanks Be to Thee" and revived "The Bangle Sellers" using the classical Dance of India. She also used an example of Choreologia (circle with wisdom), dance with words in the simple "I Lift My Eyes to the Cross" with speaking group and moving group.

OKLAHOMA —

From **Millie Slier:** Joella Chew is teaching a course in De-stress and relaxation at the First Presbyterian Church in Guthrie and danced in an Ordination ceremony at St. Paul Episcopal Cathedral in Oklahoma City in March.

OREGON —

Jane Rickenbaugh, Sacred Dance Guild, Wilsonville, reports: "Sacred Dance from the inside out" on February 20, Camp Magruder with Toni Wilhelmina O. Sarai-Clark. Plans included Israeli Horas, singing parables, dance of greeting and parting and movement for awareness, symbols in nature, dreams and mythology that connect us to the Spirit. This developed into individual prayers and invocations that could be used as part of a Sunday Worship Service.

SOUTH DAKOTA —

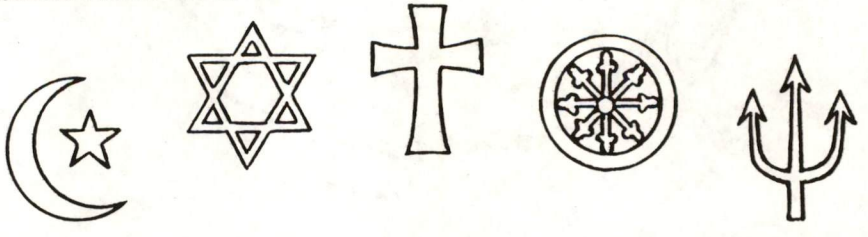
From **Denise Dovell:** She is the new regional representative for the Heartland Region which includes Montana, North and South Dakota and Wyoming. She lives at Martin and having moved from Alaska, she is organizing the area.

TEXAS —

Clark Elliott reports: danced in the Light with the sunrise at the ampitheatre in Corpus Christi during the Peace and Healing for the Planet Vigil.

VERMONT —

The **Rev. Fred J. Haskin,** Williston, reports the formation and direction of a Sacred Dance Choir at St. Paul's Anglican Church in Frederiksted, St. Croix. They have danced every Third Sunday at the Family Service. They use the title "Sacred Dance Choir" as a way of proclaiming allegiance to the Sacred Dance Guild! ●



Muslim Jewish Christian Buddhist Hindu

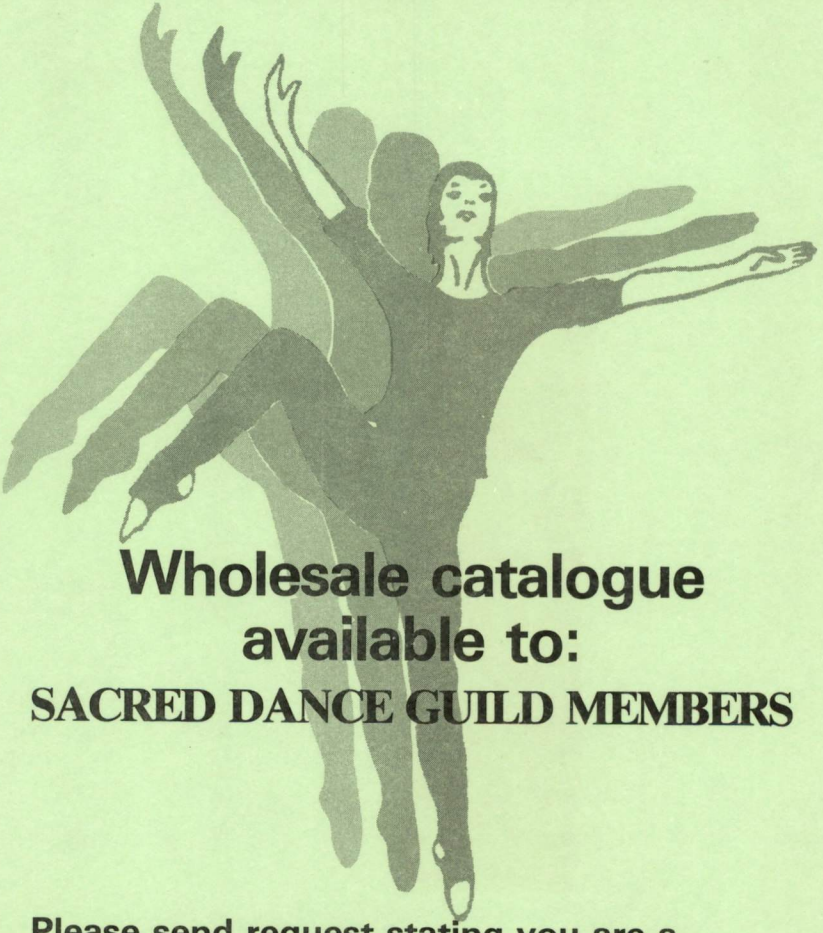
To those who love God all things work together for good.

Romans 8:28

Dancing together...

praying together...

FINA
dancewear



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